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ABSTRACT

Prepared by an instructor and curriculum development specialists of the Minnesota Work Opportunity Center, this document describes an art course which affords the dropout and/or hard-core unemployed youth an opportunity to discover, explore, design, and evaluate. The approach focuses on the individual and what he wants to accomplish. During the initial interview, questions are asked to determine what areas of art the student is most interested in, his strongest areas, and areas where skills need to be developed or strengthened. The art program offers two broad selections, the "breadth experience" or the "depth experience," with the former being the choice of most. Content is broken down into small instructional units of design, plastic elements, drawing and painting, printing, sculpture, and lettering. An annotated bibliography of books, periodicals, and audio-visual materials is included. Brief descriptions of the Center's instructional areas, a listing of teaching techniques and motivational devices, and some case studies are appended. Related materials are available as VT 011 518-VT 011 533 in this issue. (SB)

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CREATIVE ART

COURSE DESCRIPTION

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THE MINNEAPOLIS
PUBLIC SCHOOLS

WORK OPPORTUNITY CENTER
107 Fourth Street Southeast
Minneapolis, Minnesota 55414

1969

CREATIVE ART

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U.S. DEPARTMENT OF HEALTH, EDUCATION
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INTRODUCTION

In May 1966 the Minneapolis Public Schools received a Federal Grant under section 4C (Research) of the Vocational Education Act of 1963. This grant was provided to finance an educational endeavor designed to meet the individual needs of the dropout and/or hard-core unemployed youth in the 16 through 21 year age group in terms of skill training, related information and supportive services.

Funds are also received from the Minnesota Department of Vocational Education, Title III of the National Elementary and Secondary Education Act, and the Minneapolis Public Schools. All certificated personnel at the Work Opportunity Center must be vocationally certified under the Minnesota State Plan for Vocational Education.

It was felt at the outset that if we were to deal effectively with students in school, it would be necessary to help them deal with their problems out of school. At the present time the WOC staff numbers fifty. Included are personnel in guidance, work coordination, social work, research, health, clerical, building maintenance, and administration.

Facilities are provided in the following areas: Business Education, Communications (related), Creative Art, Drafting (related), Dry Cleaning, Electricity and Electronics, Food Preparation and Service, Homemaking (clothing and interior decorating), Homemaking (personal improvement and focds), Machine Tool Operation, Marketing and Merchandising (retail sales), Mathematics (related), Nurses Aide and Hospital Orderly, Offset Printing, Reading (remedial and developmental), Service Station Attendant and Light Automotive Maintenance, Small Engine Maintenance and Repair, and Social Communications (related). Brief descriptions of these instructional areas appear in Appendix A of this report.

Because of a general and local need for workers in nearly all occupations, the selection of technical course offerings was based largely on kinds of occupations, i.e., those in which a worker has good opportunities for advancement if he has the ability and desire to do so.

Because this report is concerned with the curriculum of a particular instructional area, program descriptions of supportive services are not included. This information is available in the WOC Summary Report of Activity and Research for the period May, 1966 to June, 1968.

The basic differences between instruction at the WOC and in conventional schools are in the setting and the approach.

The setting is a non-school type building with an informal, relaxed atmosphere. Class size is small. No one is ever too busy to give a student some of his time when the student needs it. The unique feature of our "rules and regulations" is that they are either functional or non-existant. The Student Advisory Committee has a strong voice in determining the rule structure at WOC and its implementation. A basic requirement is that a student be enrolled in a technical area. Other than that, decisions are made by students, with all the help they need or will accept from teachers, counselors, social workers, work coordinators, clerical staff, and administration.

The approach focuses on the individual. His needs are paramount. Each student is accepted as he is. His level of achievement or performance is determined, not assumed. He is taken from where he is and is assisted as far as he will go in the shortest possible time. No instructor or student is burdened with a standardized curriculum or a fixed set of materials. Grades are not used. Content is broken down into small instructional units in order to provide continuing positive reinforcement

and to minimize frustration. Successes, however insignificant, are emphasized. Instructors are sincere in their efforts with students for two reasons: 1. Teacher selection was based largely upon the possession of this characteristic of sincereity and, 2. An instructor without a sincere approach would soon have an empty classroom, for the only "hold" he has on his students are the relationships he can establish with them. These positive relationships are not always easy to establish, in fact, are not established at all in some cases (we also have our dropouts).

A listing of techniques, materials, and motivational devices that have been selectively utilized by WOC staff appear in Appendix B of this report.

The results of this kind of an approach are satisfying when evaluated in terms of positive attitudinal changes over a period of time. An outstanding example is the fact that in a school population where approximately one-fourth of the students are on probation or parole, and nearly all have dropped out of the conventional school, there has not been one discipline problem in a classroom or training area.

Floyd L. Anderson
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STATEMENT OF OBJECTIVES

The challenge of instruction at the Work Opportunity Center is one of innovation and creativity. The subject of art relates well to this type of instruction because it requires creativity and innovation.

The students experiment, visualize their ideas, organize, solve, select, communicate, create, and project. Hopefully, they evolve as creative and imaginative individuals, with real and meaningful experiences in art

Art or self-expression affords the student the opportunity to discover, to explore, to design, and to evaluate, which are the four main objectives of this course in art.

OBJECTIVE 1

.... to discover ....

(the vague idea)

....by

1. Alerting minds and stimulating imaginations.

    a. Visits to art centers, museums, galleries, studios, exhibits, classes.

    b. Exposure to various experiences in nature, the city, the elements of weather.

    c. Exposure to people, places, thought, discussion, emotions and feelings.

    d. Exposure to art history through books, films, reproductions.

2. Helping students to visualize "things" in new relationships.

    a. Experiment with different combinations of materials, colors, and shapes.

    b. Observe examples of "scrap" materials forming intriguing pieces of art work.

        (1) art museums, galleries

        (2) contemporary and historical art

        (3) books

    c. Using quick tests in creativity to charge their minds, (brainstorming idea).

3. Allowing the students to become aware of and utilize all of their senses.

    a. Involve students with nature on cookouts, hikes, "sketching" trips (maybe with just one object in mind....leaves, bugs, stones).

    b. Drama.

    c. Music.

    d. Dance - trips to dance studios for drawing purposes and exposure to another cultural activity.

e. Discussion and exploration.

(1) How can one express certain sounds? Certain smells? Certain feelings?

OBJECTIVE 2

.... to explore ....

(examination of possible solutions)

....by

1. Encouraging initiative and independent thinking.

   a. Showing interest and enthusiasm for their new conquest or idea. Imagination is more important than skill - particularly in this area.

2. Allowing the student to make independent findings.

   a. Freedom to use materials and tools.

   b. Freedom to make "mistakes".

      (1) Realize that there are many ways of solving a problem.

      (2) Presenting a positive view of a "mistake".

3. Helping students to learn to face new situations.

   a. Help them accept "failure" as a way of gaining knowledge.

   b. Encouraging another start after a failure. Stressing that when things come too easy we are often left longing for a greater challenge.

4. Enabling students to gain knowledge and skill in the use of materials and processes.

   a. Use tools and a variety of materials.

5. Encouraging perceptive observation of work of others.

   a. Observe work of other students and artists (reproductions and live) displayed in classroom, around school, books, museums, galleries, etc. (poor work as well as good)

OBJECTIVE 3

.... to design ....

(reconstruction of idea to satisfy
the students own purposes)

....by

1. Understanding the function of the two aims of design.
   a. Form follows function.
   b. Variety in unity.
2. Gaining knowledge of the basic principles of good organization.
3. Selecting and exploring with the plastic elements of design.
4. Translating ideas to workable forms.
   a. Technique vs. media vs. subject matter.

OBJECTIVE 4

.... to evaluate ....

(idea in final form - does it fulfill)
the students' expectations)

....by

1. Building confidence in their ability to make good, independent choices. (Of media, technique and/or subject.)
2. Enabling them to respect different points of view in the visual expression of others.
   a. Familiarization with a great variety of art forms and artists.
   b. Impressing the importance of allowing each individual freedom of expression.
3. Recognizing the value of increased knowledge, good work procedures and development and refinement of skills.
4. Developing a discriminating attitude toward art in general.
5. Art shows - arranged and displayed by the students.

ATTAINMENT OF OBJECTIVES

"Here I am, y'know and if you might ask, this is what I would tell you, not a whole lot, but let's look to one another's faces for ourselves, then beyond." *

Let's look to one another's faces...(more particularly into the eyes) for ourselves. First the students: forget the long hair and beards, the heavy make-up, the "way-out" clothes. We've been so concerned about the appearance of their bodies - we've forgotten that they have souls, feelings, and desires.

These students are generally sensitive individuals, mild protestors, intelligent drop-outs, culturally disadvantaged, anxious for a happy future, "worldly", educationally deprived, and very wise to "phoney" people. Perhaps best described as the "un" group; unchallenged, unmotivated, untrained, unemployable, or unemployed, and unhappy. Allow me to state they are NOT unenjoyable, unattractive, ungrateful and certainly not unimportant.

Second, the instructors: what do our faces tell the student about us? Do they say "we are happy you're here", "you're wanted - because you're an important person", "we're here as a friend to guide, facilitate learning, to show you love, understanding, patience, truth?"

That's how we hope to come across and it needs all the reinforcement we can give it from that moment on. This means sincerity, patience, insight, help from counselors, social workers, outreach workers....building a rapport with each student. This doesn't require a super-human,

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* Quote from a poem by Chris Prather, a former WOC student.

it requires love for young people, knowledge of your field, and an innovative approach to instruction, spontaneous at times.

Much of the rapport building begins during the "chit-chat" session which takes place immediately after the first introductions. Questions are asked to determine what areas of art the student is most interested in, strongest areas and areas where skills need to be developed or strengthened. The answers aren't as important as is the opportunity for the student to think about himself in relation to art to the goals he wants to achieve. This session is important to the student because he immediately realizes that you are interested in <u>him</u>, as an individual, capable of learning and achieving.

It's also necessary to erase the image of the teacher as it has been in the past; therefore, explaining the teacher's role as that of a "guide" and "helper" is essential at this time.

This is interpreted along with the different concept of teaching plus the role of the student in art at W.O.C....his role depends largely on his previous experience in art, his skill in creating and his own confidence. The art program offers two broad selections (or choices) ....the "breadth experience" and the "depth experience", with the former being the choice of most. Students who are skilled and interested in a career in some field of art will more often choose the depth experiences. Those students are ready to exploit an area, media-wise or subject-wise and have enough knowledge and skill in that particular area to cut down on the number of "pitfalls," "draw-backs", "errors", etc., which frustrate a person and tend to make him give up on any lengthy endeavor.

Room procedures, attendance, sign-in sheet, effort charts, work sheets, sessions on goal setting are all mentioned with the tour of the

room and storage areas being the final step in their introduction to art at W.O.C.

The tour allows the new student to feel that this is his room. He will become acquainted with where the supplies, materials, and equipment are stored and how one uses those new to him. This is a good method in motivating him to give thought to a project he may wish to start on.

Within fifteen minutes to one-half hour the student is ready to start on his first project. It may be necessary to stimulate the student with visual aids, demonstrations or just discussion of possibilities. He will then choose the media, materials, set-up, goals, and begin his project. This first project helps the instructor to evaluate some of the basic skills of the student; hence, enabling the instructor to establish an individualized program to guide the student toward the goals he wishes to achieve.

The most crucial point has arrived; that of continuing motivation from the instructor. Verbalizations, actions, reactions, and constant reinforcement are a "must" to free the student of fears and renew faith in himself as a creative human being with ideas to "give birth to", statements to make, etc.

In order to awaken or reawaken visual perception, we often go on "exposure trips" to galleries, artists studios, art exhibits, the zoo, hikes, cookouts, picnics, dance studios, farms, the river and lakes, the neighborhood college art studios in the twin cities and commercial art firms. These may be planned or spontaneous depending on the number of students in each class and drivers available. Outreach workers are anxious drivers and the trips give them an opportunity to get to know or build-up rapport with the students.

The small huddle around a magnifying glass is a great generator of enthusiasm. A visit to a pet shop to observe the actions of fish, puppies and other interesting animals offers stimulation. Let us not underestimate the importance of books and magazines! For students who previously have had very little use for books, they certainly thrive on the art books in the room. In a small area of the room, we have our library. Students are free to sit in the comfortable chairs or at the desk and browse through magazines, paperback and hard cover art books, as well as books concerning various forms of animal and plant life. Cartridge films of various art forms, along with post cards and slides of paintings and sculpture, are often sought after by the students also. Attractive plants, student work displayed on walls and in cases, and a decorative rug on the floor help to make this an inviting and well used area.

Art work of students displayed in school, theatres, bank lobbies, civic events, other school buildings and small galleries(perhaps with a price tag) produce tremendous incentives. Other helpful devices include: the cheerful room with large working areas in and immediately outside the room; materials and supplies at finger-tips encouraging exploration and creative thought; competition with other students of similar skills; Awards of Merit; an effort graph; sale of art work to interested individuals visiting the school; spontaneous activities and demonstrations given by instructor or skilled student.

Verbalizations such as "brain-storming" sessions, small group gatherings, and "critiques" evaluations (instructor with student or student with students), are not only enjoyable and enthusiastically received but vital to the creative art program. They force the individual to speak up, look at things honestly, ask thought provoking questions,

and help to instill self-confidence. This may well be one of the first opportunities for the student to regard himself as a person able to contribute and be competitive with other students. This seems to be the most important factor in effecting attitudinal change.

The attitude of the instructor plays an extremely important part in helping to change the attitude of the student.

The sculptor looks for the hidden beauty, the many possibilities, positive assets, and yet allows the final work of art to show the material it's made from, to be natural - not something pretentious or false; likewise the instructor must know the material he's working with, and help to guide this young adult toward fulfillment and happiness.

The students are wise and "worldly" in many ways, but the "pat on the back," a smile, a bit of teasing, or an honest, down-to-earth verbalization can win them over or bring a smile faster than anything else.

Absolute necessities are: praise for positive actions, opportunities to "air" their feelings, encouragement and a show of confidence in their ability to perform and progress, and sincerity in showing love for all of them by actions and deeds...not just words. Going "beyond the call of duty" to find supplies, information, and additional knowledge in areas of interest to student, is very important. The instructor becomes a learning facilitator. Perhaps the "crushing blow" to the "teacher image" is the instructor's honesty in admitting mistakes, faults, and weaknesses. Knowing yourself, being honest or "human" is the key to building good communication and rapport with the most difficult student. Respect is earned not demanded as in the past, and, after all, - isn't that the way it should be?

The meeting with art students and instructor has proved to be an invaluable instrument in maintaining good communications. It gives students an opportunity to make suggestions concerning the curriculum, and set-up of the art room in general. The criticism was excellent, very honest, and extremely helpful. Physical lay-out of room, clean-up, goal setting, and work habits were the items that kept minds thinking, planning or organizing, and now it's important for all concerned, including the instructors, to keep up their end of the bargain. Their last request was to have more meetings like the above. That's the instructor's request, also...being a firm believer in the idea that better communication brings greater love, respect, and deeper understanding among people, be it race-wise, religion-wise, instructor-student-wise or "any-wise"!

It takes a "giving" staff to help art students with areas such as welding, woodworking and electronics, plus other areas that the art instructor lacks knowledge in. This is one of the great things about the W.O.C. staff...they are "giving" and the art instructor is called upon to help students from other areas in lettering, poster design, special techniques, floral arrangements, wall arrangements of paintings, and other art related tasks.

Other helpful persons might include N.Y.C. art aides, New Careers people and college students studying art who need experience in working with young people. They have helped to plan "exposure" trips, and give additional attention to students when it is needed. Depending on their skills, they could also be instrumental in making visual aides, typing, running off stencils, taking attendance, etc.

This entire teaching experience can be described as frustrating because there's no magic wand to wave over the students to make them happy individuals with just the average amount of problems; challenging, because you need to try everything possible to help the students change what can be changed and encourage them to face what can't be changed; and certainly rewarding, because you have the opportunity to witness a bit more self-respect, self-confidence, and/or self-awareness in your students. They try so hard and hurt so much inside. Do we? Would we?

INSTRUCTIONAL TOPICS

1. Design - problems, aims and principles
    a. The problem of design or organization
    b. The two aims of design
        (1) Form follows function
        (2) Variety in unity
    c. The principles of design
        (1) Balance
        (2) Continuity
        (3) Emphasis
2. The plastic elements
    a. Form
    b. Line
    c. Space
    d. Texture
    e. Color
        (1) Color wheel
        (2) Value scale
        (3) Intensity scale
3. Drawing and painting
    a. Drawing
    b. Painting
        (1) Acrylic
        (2) Oil
        (3) Relief
        (4) Crayon

4. Printing

    a. Linoleum block

    b. Wood cuts

    c. Silk screen

    d. Miscellaneous

        (1) Vegetable

        (2) Glue on glass

        (3) String

        (4) Cardboard

        (5) Cloth on cardboard

5. Sculpture

    a. Clay - sculpture and pottery

        (1) Modeling

        (2) Coil method

        (3) Slab method

        (4) Potter's wheel

            (a) Basic procedures

            (b) Pulling up a cylinder

            (c) Shaping a cylinder

            (d) Finishing

        (5) Lids or covers

        (6) Spouts

        (7) Handles

        (8) Decorative techniques and glazing

        (9) Loading and firing kiln

    b. Sculp-metal

    c. Subtractive sculpture

(1) Wood

(2) Stone

d. Additive sculpture

6. Lettering

a. Styles

b. Media

SELECTED ANNOTATED BIBLIOGRAPHY

BOOKS

Ball, Carlton, F. and Lovoos, Janice, Making Pottery Without A Wheel. New York: Reinhold Publishing Corp., 1965.

A marvelous inspirational and motivational book on texture and form in clay...pottery in particular.

Bazin, Germain, The History of World Sculpture. Greenwich, Conn.: New York Graphic Society Ltd., 1968.

Excellent reference showing the various forms of sculpture in history.

Dover, Cedric, American Negro Art. Greenwich, Conn.: New York Graphic Society, 1967.

This book is necessary to have a more complete look at American Art.

Haftmann, Werner, Painting in the Twentieth Century. New York: Frederick A. Praeger, Inc., 1965.

A contemporary display of the development of painting during the 20th Century with particular attention given to Picasso, Kandinsky and Klee.

Horowitz, Benjamin, Images of Dignity. The Ward Ritchie Press.

A collection of the drawings of Charles White with a foreward by Harry Belafonte and an introduction by James Porter.

Jaffe', Hans L.C. ed., 20,000 Years World Painting. New York: Harry N. Abrams, Inc., 1967.

A pictorial review of painting with short explanations of each painting plus an introduction to painting in general and each period in particular.

Lippard, Lucy R., Pop Art. New York: Frederick A. Praeger, Inc., 1966.

Of great interest to creative students and inspirational to those needing motivation to try new techniques.

Read, Herbert, A Concise History of Modern Painting. New York: Frederick A. Praeger, Inc., 1966.

Excellent visual and verbal reference on painting today.

Read, Herbert, A Concise History of Modern Sculpture. New York: Frederick A. Praeger, Inc., 1966.

An outstanding reference text.

Wassing, Rene S., African Art. New York: Harry N. Abrams, Inc., 1968.

An outstanding book relating the art of Black Africa and the culture from which it rose. Many photographs and descriptions which show the sophistication of African Art.

PERIODICALS

Art Education. National Art Education Association, 1201 16th St. N.W., Washington, D.C., 20036.

A fine professional magazine geered to the art instructor with a wide variety of articles on art, artists, and innovations in the field of art education. Food for thought and action.

Artist Jr. Artist Jr., Inc., 1346 Chapel Street, New Haven, Connecticut, 06511.

A fine publication published six times a year, which explains various forms of art and/or works of various artists. An interesting supplement with fresh material and good illustrations.

Arts and Activities. Publishers' Development Corporation, 8150 North Central Park Avenue, Skokie, Illinois, 60076.

An interesting magazine showing various art activities of children and young adults along with book reviews and articles on contemporary artists.

CA Magazine. The Journal of the Communication Arts, P.O. Box 10300, 200 California Ave., Palo Alto, California, 94303.

An excellent magazine showing the outstanding advertisements and other contributions of graphic arts.

School Arts. Warren G. Davis, 50 Portland Street, Worchester, Mass., 01608.

A magazine similar to Arts and Activities although a different format with pictorial essays.

AUDIO-VISUAL MATERIALS

8mm Film Loops - Arts and Crafts, Pottery Series, produced by Halas and Batchelor Cartoon Films, Ltd. Encyclopedia Britannica Educational Corp.

A good set of film loops showing methods of decorating and forming pottery.

Teacher Produced Materials - Glaze Charts:

Illustrating how glazes will look when applied to various kinds and colors of clay. One glaze chart is in the form of a wind chime, one in the form of a mosaic design, the third in the form of an abstract bird. These various clay forms also serve as examples of different methods in which one may use clay.

APPENDIX A

BRIEF DESCRIPTIONS OF WORK OPPORTUNITY CENTER INSTRUCTIONAL AREAS

BUSINESS EDUCATION

Instruction is offered in typing, filing, bookkeeping, record keeping, and in the use of small calculators, key punch machines, and office duplicating equipment. All instruction is based on current business practice. There are many positions open to students who complete this training. Included are jobs as typists, file clerks, receptionists, and key punch operators.

COMMUNICATIONS (related)

Students work individually at improving their oral language usage, writing skills and study habits. A wide variety of printed materials, audio-visual equipment and materials, and the use of individual study carrels facilitate student progress. Work may be directed toward transfer credit, GED test preparation, or job related skills.

CREATIVE ART

Students work independently. Individual instruction is provided with a wide variety of materials and equipment. The goal is the development of confidence in the areas of decision making, self-expression, and evaluation in art and everyday life. Within this framework, a student may study in depth or he may explore several areas.

DRAFTING (related)

Students taking this course learn the basic elements of drafting. The instructor cooperates closely with the teachers and students in the machine tool operation and electricity and electronics areas in order to teach the drafting and blueprint reading related to these specialized occupations. There are many positions open to machine draftsmen. The skills involved are also basic to a variety of related jobs. Qualified students are referred to area vocational schools, technical schools, or apprenticeship programs for further training.

DRY CLEANING

Students in this area are instructed in all phases of operation of a modern dry cleaning plant. They are encouraged to specialize if they express a desire to do so. Instruction in marking, invoicing, and customer service is handled by the marketing and merchandising teacher. Students can learn basic tailoring and garment repair in the sewing section of the homemaking area. Persons possessing these skills are in great demand in the Minneapolis, St. Paul area.

ELECTRICITY AND ELECTRONICS

This course provides instruction in the fundamental principles of electricity and electronics. Topics include codes, laws, terms, and techniques common to this field. Modern testing equipment is used to diagnose and locate problems in radio and television receivers in order to complete necessary adjustments or repairs. With the present rapid expansion of this field, persons with basic knowledge and skills have little difficulty finding positions in production, service and repair or in advanced training programs.

FOOD PREPARATION AND SERVICE

Students in this area are instructed in the preparation and serving of soups and sauces, vegetables, meats, desserts, and breads. They also gain experience in selecting, ordering, receiving, and storing foods. Instruction is given in proper methods of setting tables and serving customers for those interested in this phase of the industry. Students completing this course are qualified to work in one or more of the following positions: salad worker, short order cook, cooks helper, kitchen worker, bakers helper, and waitress or waiter.

HOMEMAKING (clothing and interior decorating)

Students in this course receive instruction and practical experience in the areas of sewing, garment selection, and home and money management. Other units include interior decorating and related crafts. A special unit in basic tailoring is available for men that are learning dry cleaning. Students may use these skills in their own homes or as a basis for a variety of related occupations.

HOMEMAKING (personal improvement and foods)

Students taking this course work independently in the following areas: personality development, health improvement, foods, and marriage and family living. Topics covered within these areas include proper diet, exercise, grooming, wardrobe care and planning, visual poise, home food preparation, infant care, etc. Young men or women may select one or more parts of this program according to their interests or needs.

MACHINE TOOL OPERATION

Training in machine tool operation stresses the development of skills through practical experiences. Instruction is also provided in related topics. Machines used include the drill press, engine lathe, bench grinder, surface grinder, cutoff saw, and vertical and horizontal milling machines. Students completing this training are qualified for a variety of entry level positions in machine shops.

MARKETING AND MERCHANDISING (retail sales)

Emphasis in this course is placed on retail sales. Theoretical and practical instruction is provided in clerical skills, duties of salespersons, the selling process, and human relations. Review and practice in mathematics and communications is arranged when necessary. Two specialized areas included are cashier-checker and dry cleaning counter girl training. Many full and part-time positions are available to students possessing skills in the field of retail sales.

MATHEMATICS (related)

Instruction is provided on an individual basis for students who desire mathematics related to their technical interests. Work in this area may also be directed toward a high school diploma or the GED certificate. A stimulating variety of materials and methods are used to present theory and practical application.

NURSES AIDE AND HOSPITAL ORDERLY

Students taking this course are instructed in the knowledge and skills necessary for working as aides or orderlies in hospitals and nursing homes. Six to twelve hours a week are spent caring for patients in hospitals or residents in nursing homes. This experience is also valuable to students in home situations.

OFFSET PRINTING

This course provides training in offset printing and related darkroom procedures. Instructional units include composition and layout, process camera operation, stripping, plate making, small press, and finishing operations. Minnesota ranks very high nationally in the number of workers employed in the graphic arts industry. Students completing this course find many entry level positions open to them.

READING (remedial and developmental)

The specific nature of each student's reading problem is diagnosed. A program for remediation or improvement is designed by the instructor and student. A variety of equipment and material is used, ranging from that suitable for very disabled readers to that useful with students reading at the college level. An effort is made to relate classroom experiences to the technical area in which the student is enrolled. Emphasis is placed upon individual contact, with each student given continuing encouragement in his efforts to improve.

SERVICE STATION ATTENDANT and LIGHT AUTOMOTIVE MAINTENANCE

Training in this area is carried on in a WOC operated service station that is open to the public. Instruction is provided in driveway sales, lubrication, engine tune-up, brake work, and other repair and maintenance tasks short of major overhaul or body work. Students may receive related instruction in mathematics, sales, accounting, communications, etc. at the Center in addition to the related units taught at the station.

SMALL ENGINE MAINTENANCE and REPAIR

Persons enrolled in this course work independently on a variety of WOC, student, and customer owned two and four cycle gasoline engines. Instructional units in servicing, adjustment, repair, and overhaul are included. Students seeking employment in this field or those having to operate small gasoline engine powered equipment benefit greatly from this instruction.

SOCIAL COMMUNICATIONS (related)

Student interests and needs are given primary attention. The course offerings include independent study in psychology, government, labor unions, human relations, etc. A large number of references and audio-visual aids are available for student use. Instruction is presented on an individual basis as well as in small discussion groups.

APPENDIX B

TECHNIQUES, MATERIALS, AND MOTIVATIONAL DEVICES

Techniques, materials, and motivational devices that have been selectively utilized by Work Opportunity Center staff are listed below.

TECHNIQUES

1. Teacher-student talks. Teachers endeavor to determine where a student is, achievement-wise, and work with him from that point.

2. Subject matter content is divided into short instructional units, one-half to two or three hours in length.

3. Students are praised for completing a task or short unit. They may receive awards of merit for completing groups of units three or four weeks in length.

4. Students are often allowed to make their own choice as to what materials they will read or study.

5. Work and a record of progress is frequently kept up to date by the student. Self-evaluation - kept in individual student folders.

6. Teachers encourage students to move on to successively difficult tasks when success has been achieved on easier ones.

7. Open door policy - a student may come in anytime either to work or ask a question. Students are, however, encouraged to attend classes as they are scheduled.

8. Frequent, well organized field trips. Students decide where to go and what to look for.

9. Students are asked to make written comment on what they read - little correction - emphasis is placed on ideas and expression, not on grammar, spelling, etc. - teacher learns from and about student.

10. Compliments received concerning performance, attitude, etc. are shared with the student or students involved.

11. Good attendance is encouraged - emphasis is placed on days attended, not days missed.

12. Students keep own attendance by signing in and out of class.

13. Students are occasionally given blocks of work and allowed to progress as fast as possible.

14. Students are urged to call in when they are going to be absent. If a student doesn't call, the instructor or outreach worker calls the student. The emphasis is on better attendance, not excuses.

15. Classroom atmosphere is informal, relaxed, conducive to self-expression. Adverse competition is all but eliminated.

16. Student participation in planning the next day's work increases attendance.

17. Success is increased greatly when class size is kept small. This permits more individual attention, closer supervision, and programs of instruction tailored to individual needs and rates of learning.

18. Teachers notify intake personnel when they feel their class is full. The class size varies with the amount of individual attention each student needs. When the teacher can work with more students they are assigned.

19. Incoming students are given a brief test to determine reading level. Instructors are made aware of each student's reading ability. Students may also be programmed into a remedial or developmental reading situation.

20. Student and teacher work out the fine points of scheduling - agree on short and long-term goals.

21. The programming of students and jobs through the shop is done in the manner followed in industry.

22. Length of class periods and courses are flexible - depends on student proficiency and attitude.

23. Each individual is accepted as worthy regardless of personal appearance, manner of dress, or personality characteristics that may seem negative.

24. The use of advanced students to assist in the instruction of newer students has positive effects on both.

25. Instructors endeavor to establish a "helping" relationship..."I am going to help you get ready for this job." This approach emphasizes "partnership" in learning.

26. Every effort is made to get the students "doing" as soon as possible.

27. Two or more training areas may cooperate in teaching several phases of a course, e.g. Dry Cleaning - Marketing and Merchandising - Homemaking (sewing).

28. Lecturing, preaching, bossing, or threatening by the instructor is avoided.

29. Students are allowed to clean and press their own clothes or those of their family. They become much more critical of their work in these cases.

30. Homework is not assigned unless a student expresses a desire for it.

31. Most technical areas require very little reading or written work. Emphasis is placed on performance.

32. New students enter the program every week.

33. An intensive two-day orientation program is designed to made students feel comfortable in a new setting.

34. Students in the food preparation area plan a menu for the week and then prepare all of the food. Cafeteria-classroom is open to the public.

35. When a student exhibits greater than average interest in an area or department he is encouraged to specialize.

36. Regular office desks and equipment are used in Business Education. Room is arranged like an office.

37. Students are encouraged to accept their peers.

38. Students are asked to underline words or phrases in paperbacks or magazines. The instructor and student then go over these together.

39. The Marketing and Merchandising area is organized like a retail store using regular store equipment.

40. Students are never told that they are not capable of certain things. They are expected to perform. When necessary, realistic alternatives are presented.

41. Dry Cleaning - the use of student planned weekly "Specials", e.g. two skirts for the price of one. This enables students to polish their skills on selected kinds of garments.

42. Instructors avoid negative or emotional reactions.

43. Kindness is shown toward students. They are cared about. Emphasis is on the positive.

44. Instruction is personalized. Students' pictures or portraits (pencil sketches) are posted. Student dress is admired and commented favorably upon if it is in good taste.

45. Students are encouraged to get more education and training.

46. Tape recorders are used to improve oral language usage.

47. Students are shown a process, then allowed to try it themselves. If necessary, they are shown again. They are much more receptive the second time.

48. A manikin is used for student demonstration work in nurses aide classroom.

49. Nurses Aide students receive practical experience in a hospital or nursing home under the supervision of the instructor. They are encouraged to develop their own techniques in handling patient problems.

50. Overhead projectors are used for small group presentations.

51. In creative art demonstrations and/or experiments are carried out by a student or the instructor. This has the effect of motivating other students to try their hand at another art-form.

52. Tests, when used, show a student what he has learned. They are not used to determine grades. Grades are not given.

53. Marketing and Merchandising students learn about qualities of cashiers by going to stores and rating the cashier that waits on them.

54. An attempt is made to have each student learn something new each day.

55. Individual work station tool panels aid shop efficiency and have reduced loss of tools.

56. Student comments or criticisms are accepted with the idea of improving content, techniques, etc.

57. Emphasis is placed upon learning concepts through experiences rather than reading about them.

58. High quality work is encouraged and expected rather than just enough to "get by".

59. Entry and subsequent tests in Business Education are used to show the student what gains he has made.

MATERIALS

1. Short, instructor-produced, materials have been developed on a variety of topics.

2. Pamphlets and paperbacks are used extensively in several areas.

3. Selected materials in related subjects are directed toward the student's vocational interest area.

4. Several newspapers and a large selection of current magazines are used in Reading, Communications, Homemaking, and Social Communications.

5. An individual study sequence in psychology is used in Social Communications that helps promote self-understanding.

6. A series of questions, the answers to which can be found in current magazines, pamphlets, almanacs, atlases or filmstrips.

7. Students select and study materials with large print more often than those with small print.

8. Government Printing Office publications are used in nearly all areas.

9. Language lessons are used that employ local examples and student written sentences.

10. Trade and industrial publications are used in the technical and related areas.

11. No single textbooks are used. Reference materials are available that vary in difficulty and emphasis to accommodate student's ability and interest.

12. A series of retail sales language lessons were developed using Marketing and Merchandising materials.

13. Series of polaroid pictures are mounted and used to show the steps in various processes.

14. Programmed materials are used in several areas. They are supported by individual discussions and problem solving sessions.

15. A card game designed by the students and instructor is used to help students learn capitalization skills.

16. Programmed texts are used in a few areas to polish basic skills.

17. Sound filmstrips used in several areas with projectors that are designed for viewing by one to three persons. These are student operated.

18. Students in two areas are learning new words through the use of a modified tape recording machine utilizing cards with a strip of magnetic tape attached.

19. Films, filmstrips, and sets of slides produced by industry are available for loan or purchase - several areas use them.

20. Teacher produced manuals are used for training checker-cashiers and dry cleaning counter girls.

21. A few games are used in mathematics. The structure and strategy of games provide entry into a wide range of mathematical concepts.

22. Pre-recorded vocabulary tapes are used by students who need work on pronunciation.

23. Industry-produced charts and posters are used by several instructors.

24. Samples or portions of garments are made up showing steps and/or techniques of clothing construction. These are displayed on a series of flip charts.

25. Selected printing jobs are accepted from within the school district if they can be fitted into the training schedule.

26. Students browse and select books on art. They are encouraged to take these home for reading. If the book is a paperback they may keep it.

27. Glaze charts for the four kinds of clay used in art have been presented in four different ways -- mosaic, windchime, freeform mosaic, and relief. These charts, while primarily informative, have also had a motivating effect on students.

MOTIVATIONAL DEVICES

1. Art Shows - Several Art Shows have been set up at W.O.C. and at other places around the city. Work that is on display is also for sale. Most students find greater reward in the fact that people actually liked their work well enough to buy it -- money received seems to be secondary.

2. Coupons - Students receive a coupon worth ten cents for each class they attend. Coupons may be redeemed for lunches, dry cleaning, or automotive service. This system is very popular with the students. It generates several positive effects within our program in addition to providing immediate reinforcement of attendance.

3. Student Projects - Student owned engines, radios, etc. and private non-school equipment are worked on with much more enthusiasm than school training equipment.

4. Polaroid Camera - Pictures are taken of the student at the beginning of a sewing project, as it progresses, and at its completion. These pictures along with samples of the material and different details are mounted on an accordion-pleated story board. Students stop frequently to look at their progress and the progress of others. They also get great pleasure out of bringing in their friends to show them what they have accomplished.

5. Short Term Assignments - Short term assignments have been found to be one of the better motivational devices. A student is more likely to start and work on an assignment if he can see the end.

6. Checklist - A checklist of assignments, worksheets, projects, meetings, and activities is maintained in several areas. As each student in the class completes an activity, a checkmark is put in the proper square.

7. Successful Student Display - A large bulletin board upon which is displayed a close-up snapshot of each student who has gained clerical employment after having attended the Work Opportunity Center and has taken business training. A caption under the picture simply lists the student's name, place of employment, and type of work being performed. Some are depicted by two photos in a "before" and "after" arrangement. Prospective and beginning business students seem highly motivated by this display as they see the success being enjoyed by those pictured.

8. Time Clock - Most small engines students become hourly employees. A time clock was introduced as a training device. Use of this clock has motivated students toward better attendance. It has also simplified record keeping and provides a quick, line of sight reference showing who is in the shop. A time clock is also used in the marketing and merchandising classroom as it would be used in a place of business. Each student "punches" in or out for class as they would on a job. A student is assigned a rate per hour and calculates his earnings. Problems in determining deductions are also used. As a student progresses, his salary rate goes up.

9. Awards of Merit - An award of merit certificate is used in many areas of the Work Opportunity Center. The awards are earned by students for attending various series of classes and for completing certain tasks and assignments. For many students this may be the first such recognition they have received.

10. Insignia - Food Preparation is divided into five levels of accomplishment. Sleeve stripes are awarded to students for performance and attendance in various levels, and also inform the public of the student's position in the kitchen. Students attend and perform to be promoted from one level to another. Promotion is based on agreement of the instructor and the student department head and voted on by the entire kitchen staff.

11. Path to Charm - On "The Path To Charm" certificate, students plot their course with various colored stars as they complete units in personal improvement. Pictures taken with the Polaroid camera are inserted behind a felt paper frame on the certificate. These add recognition and a personal touch which the students need so desperately. Replacement pictures are taken and framed as the girls progress.

12. Books Expendable - This is a program which makes a variety of paperback books freely available to students. Several hundred volumes are on display, in bookstore-type wire racks, in the Reading Center. Students have complete freedom of choice in selection and are not required to seek permission before withdrawing a book. They are, however, encouraged to return the book when they have finished with it and to "swap" it for another. New titles are added each month to keep the collection up-to-date and to stimulate interest.

13. Written Contract System - Students enter into a written contract with counselors, teacher and others concerned. It "binds" both the student and the staff. He agrees to attend for a specific number of class hours, a specific number of days per week with the contract written for a relatively short period of time, depending on the resources of the student.

14. Point System - Because high school credit is important to many of our students, a point system is in effect in most areas of W.O.C. This system helps provide continuing reinforcement and facilitates record keeping and evaluation. One point is the equivalent of approximately one hour of work. Eighty points equals one credit. Fractional credit may also be recommended. This system complements the W.O.C. program.

15. Chart of Learning Units - A chart is on display in the business room depicting the various courses being offered. These courses are subdivided into fractional parts or learning units. The unique feature of the chart is in the visual subdividing. It is greatly simplified so that the student is not threatened by a feeling of insurmountable course work. Credit or check off is made early and quickly after the completion of the most rudimentary tasks. This is recorded on the business student's record card. As the student progresses through the learning units, credit and check off is given at specific junctures.

16. Field Trips - Art students have taken field trips to art museums, galleries, studios, exhibits, and theatres. Hikes and/or sketching trips have been taken to a dancing studio, the river, the downtown area, and the zoo. These trips are popular with the students and are always well attended.

17. Consultations - Individual and group consultations with students help eliminate grievances, improve attitudes, improve attendance, and make the students feel important. They also help instructors determine student needs, desires, etc. and make possible better referrals to other departments.

18. Re-Organization of Service Station - Peg board storage for tools - shelving for oil, etc. - rearranging of impulse sales items, painting back room and office, complete change of salesroom and office area. Helped establish a proprietory attitude in students - it's "our" or "my" station now.

19. Uniforms - An adequate supply of uniforms is maintained at all times at the Service Station and in the Cafeteria. This not only provides clean uniforms at all times, but has also been a definite, motivating factor in these areas.

20. Machine Parts - Students in the machine shop, on occasion, make parts for and rebuild machines that are no longer operable or are inaccurate to the point that they are of little value. This has been an excellent motivational device. A student can actually see the part that he produced functioning as a part of the machine.

21. Unstructured Time - Students are invited into the sewing room to work on an interior decorating oriented craft. A variety of simple projects have been completed. Each student keeps his project. A number of students who previously had little or no contact with each other have worked together in an atmosphere of friendliness and cooperation. These sessions are unscheduled, but generally take place once every four to six weeks.

APPENDIX C

SOME CASE STUDIES

Viktor Lowenfeld made this statement in his book Creative and Mental Growth.... "It may be that one of the basic abilities that should be taught in our public schools is the ability to discover, to search for answers; instead of passively waiting for answers and directions from the teacher. The experiences central to an art actively embody this very factor."

I have not been teaching art to "turn out" Picassos or Rembrandts... I want my students to recognize themselves as human beings of importance; able to THINK, to REACT, to CHALLENGE, to EXPLORE, to REFLECT. I want them to gain in SELF-CONFIDENCE, SELF-ESTEEM, courage for SELF-DIRECTION, and SELF-EVALUATION and SELF-KNOWLEDGE, plus SELF-DISCIPLINE. Simply stated...basic hope is that they will "walk taller" and "like themselves" much more.

As an art teacher, I have had to give more individual attention because there was no book to give the answers or ask the questions, therefore, my responses to my students stem from knowledge I may have or just plain intuition. I feel that if you can't love them you shouldn't teach them.

It is difficult to measure success. One can only hope that the positive changes seen in individuals over a certain period of time mean a more permanent change and perhaps some success on our parts, but more important, lasting success for the individual student.

My first case study is that of an 18 year old girl. Upon entering my classroom she was extremely shy, afraid to speak up, to make decisions;

dependent on others for ideas, she had a poor self-image, thought of herself as not being capable of doing things requiring thought or intellegence. She had a good amount of technical skill but most of it was hidden and she needed a great deal of encouragement to build up self-confidence.

This was my starting point. She was given praise, and encouragement for every bit of success...whether it was in the form of meeting a challenge, a show of some independence, or perhaps just not saying "I can't" as often. I asked her opinion concerning certain issues--she offered very little, at first, often saying "I don't know." Eventually, she came forth with opinions, ideas, etc. For example, last week she saw some scrap foam rubber in the room and said, "Wouldn't that be a good idea for Tony's new art project"...I came back with, "It's your idea...you use it." She just grinned and said, "Well, maybe."

She was encouraged and did attend several plays given by outstanding theatre groups and offered her ideas or thoughts concerning these plays. She finally succeeded in drawing objects from life--her cat, small children, dancing students, instead of copying from a photograph... which had been her "blanket". She became responsible for her own actions and decisions.

This young girl needed the very basic reinforcements any human being desires: love, praise, encouragement, direction and an opportunity to use her mind. Now she "bubbles" smiles, and teases, talks to other students and adults.

She has excellent potential toward becoming a good, independent individual, able to secure and hold a job and lead a profitable life... and even greater, she is aware of the changes she has made.

The second study concerns a 19 year old male who has made fantastic changes. He was a former student of mine; so perhaps I had an advantage in that I had knowledge of his home situation, knew his older brother, and was aware of his problems as a junior high student. He had changed very little in the four year period.

He was still afraid, unsure, bitter, and moody; disliked the world and the people in it, had a very poor self-image, found no success with girls which was frustrating to him at nineteen years of age; there was an extreme lack of peer approval or acceptance.

Because I had known this boy before, it made the job of building a good relationship much easier. His skill in drawing and painting is not highly developed, but he is very creative...this became the "in" for praise and acceptance not just by me--but also other students.

This particular young man, with a fine physique, who previously used his muscles to fight anything or anyone, turned his thoughts to being a truck driver (perhaps because of the "burly" image), while using some of the most delicate materials in art and creating extremely sensitive and fragile two and three dimensional designs.

At present, he has had successful dating experiences, was nominated and elected as chairman of our Student Advisory Committee and now has a strong desire to become a banker.

Most important, he smiles often, enjoys a much greater amount of peer acceptance and self-acceptance. I think he's going to make it.

An instructor often encounters students who are highly skilled and motivated. The next three case studies involve three such young men.

The first young man came to W.O.C. at age 16 in February. He had no high school credits beyond the ninth grade and no desire for a high school diploma. His only interest was art. He was scheduled for two hours per day; however, because of his creative and technical skills in art and the ability to work independently he often works for four to six hours a day.

His good attendance, excellent work habits, and fine talent were helpful in avoiding a six week stay in a correctional institution two years ago. He was grateful to the staff members who "went to bat" for him and has since stayed out of trouble.

Last summer he participated in a summer art program for one-hundred talented students. From this experience he was chosen as one of the top twenty and was offered Saturday Art classes at Walker Art Center. Members of the Walker Art staff have been most encouraging to this young man and gave him seventy dollars toward the purchase of one-hundred and forty dollars worth of plexiglass for the project just completed. He has also been given a job working for the art center.

He saves the money he earns on his job and money received from paintings he sells, to buy materials for future projects. Art is his whole life at present with alcohol as a very weak second. He's a young genius, at least I've purchased several paintings from him, so someday when he's famous...I can look at his paintings and smile and say "thanks for the memories."

With his ability and that of the next two young men, I know what it means to be a facilitator of learning...just be around, make sure they have what they want, when they want it, and search for persons with

highly developed skills in their interest area, so you can push them on when your skills in that area are exhausted.

This next student came in as a highly creative person, but not as skilled in two dimensional areas such as drawing and painting. He worked in those areas for the first few weeks, but half-heartedly. He began working with three dimensional ideas and this was "his bag." After mentioning something about pottery, I showed him a book on exciting ways to build pots without a wheel, which was on order, but had not yet been delivered.

About thirty pots later, and a fear in my heart that he was going to lose interest, the wheel arrived at about one o'clock in the afternoon. How do you tell an over anxious, highly motivated young man who wants a demonstration on the wheel immediately, that your last experience on the wheel was over ten years ago and you're scared? After a sincere promise that he wouldn't tell anyone if I "messed up," I proceeded to pray, and throw a pot. Prayers help! He took over the wheel and I read every pottery book available. From heavy, clumsy pots, to paper thin pots, pitchers, bowls (15 inches in diameter) pots with lids and pots with thin necks (13 and 14 inches high) he is now spending his weekends with an outstanding local potter who can give him knowledge of glazes, glazing techniques, firing methods, composition of clays and refined skills in throwing pots. I was fortunate to have a friend who was a potter who saw the talent in this young man and who offered to help him develop greater skills in this area.

The last of my three talented young men is a student with extremely fine technical skills in drawing, quite creative, and very industrious. Perhaps his story isn't as pleasant, but there's hope.

He comes from a poor home, father is dead and he's one of the oldest at home. Even though he's very serious about his art work and anxiously worked to get his high school diploma, his activities outside of the school setting leave something to be desired. He has stayed out of trouble for three years, has a four year grant to an art school, and has recently committed a felony while under the influence of alcohol which could mean a few years in a penal institution.

Now, what is my job as an instructor? Do I give lecture 583 in Vol. XII of "No-No's"? This intelligent young man has been one that I could depend on, I could trust him, I admired his talents; he was courteous, fun, helpful, and kind. He wasn't just a student, he was a friend. He <u>is</u> my friend, and I am his friend, and so, I help him...now! I might just listen to him or I may tell him to clear up his mind and clean out his head and take a good long look at himself and his potential and all the great things he's capable of accomplishing. Maybe, I'll even admit that I've made a mistake, too!